

**Be Still My Soul:
Pastoral and Practice Resources for Weddings, Funeral, and General Church Use
Benjamin A Kolodziej
bkolodzi@smu.edu
Summer, 2020**

Binder, Christlieb Siegmund. [72 Organ Preludes](#). Written between 1775-1799 by Binder, the organist at the Hofkirche in Dresden, there are five volumes online, edited and typeset by Rob Peters. They are all on two staves and of medium difficulty for baroque music. Quite a few of these rather short pieces are free works, but there are quite a number based on the standard Lutheran chorales.

Böttger, Martin. [Choralvorspiele](#). These six preludes, composed between 2009 and 2013, are short, contrapuntal, and include at least four, if not five, tunes that are commonly used in American services, including “O Come, All Ye Faithful” and “O Dearest Jesus, What Law Hast Thou Broken.”

Cattaneo, Pietro. [3 Hymn Preludes, Set I. Self-published, 2019](#). Very easy, almost simplistic, settings of SWEET SACRAMENT, NETTLETON, and CWM RHONDDA. [Set three, composed in 2020](#), has settings of REDHEAD 76, ROCKINGHAM, and WERE YOU THERE. He also has [two wedding processionals](#).

Engelbrech, Carl Friedrich. [10 Choralbearbeitungen, Op. 4](#). These late Romantic pieces based on Lutheran chorales, on two staves, employ both homophonic and more complex counterpoint. A number of the tunes are still in popular use, including “Ein Feste Burg,” “Lobe den Herren,” “Wachet Auf,” and “Nun Ruhen all Wälder.”

Frenzel, Hermann Robert. [20 Choral-Vorspiele](#). These short pieces based on Lutheran chorales from this late nineteenth-century composer range from simple and quaint to more elaborate, but certainly musically rewarding.

Ganne, Louis. [March Nuptial](#). A student of Franck and Massenet, Ganne specialized in composing catchy march tunes.

Guilmant, Alexandre. This Professor of Organ at the Paris Conservatory and founder of the Schola Cantorum specialized in tuneful works that are suitable particularly for wedding use. [“Grand Choeur Triomphale,” op. 47, no. 2 or “Wedding March” or “Marche Triomphal” from Sept Morceaux, Opus 77.](#)

Liardon, Gael. [Chorale Preludes](#). This Swiss composer (1973-2018) taught at the Geneva Conservatory and was a practicing church organist in Lausanne. His chorale preludes are accessible, musically substantive, neo-classical, and many are based on common tunes, although of course they favor the Swiss reformed tunes. Some are short fugettas appropriate for brief introductions, others are more complicated sets of variations, but are very useful.

Kristian Lindeman. [Marche Nuptial](#). Lindeman was organist at Trondheim Cathedral, and his accessible, Romantic-style piece is conceived sectionally, allowing for ease of shortening or lengthening.

Nevin, Ethelbert. [March Nuptial](#). This nineteenth-century American composer of piano music and art song composed this sectional and tuneful march for organ.

Rudnick, Wilhelm. *30 Choral-Vorspiele*. Regensburg: Feuchtinger & Gleichauf, 1900. Of Rudnick (1850-1927), Ulrich Rasche writes, “Rudnick’s compositional style comes very close to Rheinberger’s. The tonal language is typical late Romantic, with a tendency toward virtuosity and artful cadential passages.” Nonetheless, these chorale preludes of moderate difficulty, based on Lutheran chorale tunes, display a variety of colors and textures.

Johann Pachelbel. [Organ Works](#). Dozens of chorale preludes, some being fairly easy and sight-readable. Pachelbel often placed the *cantus firmus* prominently in the bass. In almost all cases, the melodies are in long values and very clear.

Schneider, Thomas A. [3 Choral Preludes for Advent and Christmas](#). These self-published chorale preludes on “Vom Himmel Hoch,” “Nun Komm, der Heiden Heiland,” and “O Heiland, Reiß die Himmel auf” were composed in 2010, but are conceived “in the style of JS Bach.”

Saint-Martin, Leonce. [“Choral-Prélude \(pour le temps de l'Avent\),”](#) Op.31. Paris: Editions Combre, nd. This is a challenging setting of the familiar Advent hymn CONDITOR ALME SIDERUM, composed in a lush, neo-romantic style by the titular of Notre Dame de Paris between Louis Vierne and Pierre Cochereau.

Stanford, Charles Villiers. [Six Short Preludes and Postludes, Op. 101](#). London: Stainer and Bell, 1907. These thick, dense, works are recognizably Stanford in style. Only two of the six are based on hymn tunes, but one of those is a lovely setting of “The King of Love My Shepherd Is.”

Stith, David. [Bridal March](#). Organist at First Presbyterian in Austin, TX, Stith composed this pleasant piece in 2011.

Thayer, Eugene. [Organ Music in the Church Service](#). Boston: Carl Prüfer, 1875. This is a collection of non-hymn based, generally short and simple, service pieces by Thayer and other minor composers. Thayer (1838-1889) was trained by John Knowles Paine in Boston and by Carl Haupt in Berlin. A writer, scholar, and performer, his career centered in Boston and New York City.

Wood, Charles. [Sixteen Preludes for the Organ \(Founded on Melodies from the English and Scottish Psalters\) in Two Volumes](#). London: Stainer and Bell, 1912. Composed in a rather dense style, the significant hymn preludes are generally longer and more involved than most. A number of the hymn tunes are no longer in use, but several, including SOUTHWELL and OLD 113th are still commonly found in hymnals.